THE DAILY EVENING TELEGRAPH—PHILADELPHIA, MONDAY, APRIL 18, 1870.

Grening Telegraph

ANGERSONESTERA

(SUNDAYS EXCEPTED), AT THE EVENING TELEGRAPH BUILDING, No. 108 S. THIRD STREET, PHILADELPHIA,

MONDAY, APRIL 18, 1870.

INTERNATIONAL COINAGE. THE subject of international coinage is attracting considerable attention at this time, and the probabitities are that ere long some decided effort will be made to bring about a definite arrangement that will be measurably satisfactory to all parties. That such changes as are involved in the unification of the coinage will create inconvenience, especially at first, must be conceded by the most ardent advocates of the measure, and the question to be considered is whether the advantages will be so great that they will more than counterbalance the disadvantages. Before any decided action is taken it will be necessary of course to view the subject carefully upon both sides, and in case some agreement is made between different nations, the change should be made in such a manner as will create as little disturbance to existing monetary arrangements as possible. We think that a system of international coinage is not only eminently desirable, but that before a great many years it will be a necessity. The rapid means of intercommunication at the present day brings men nearer together, and makes them more cesmopolitan; and the old and cumbersome methods of exchange will have to be abandoned as stage coaches and sailing packets were. The arguments against international coinage, however, are many and forcible, and some of them are very fairly stated by Dr. Linderman, the late Director of the Mint, in a letter to Mr. Hooper, of the Committee of Coinage, Weights, and Measures of the

House of Representatives. Dr. Linderman urges that the proposed alteration of our gold coinage will reduce it about 35 per cent, in value. This would necessitate an entire recoinage of the present issue, a reduction in value and a recoinage of our silver coins, and an entire readjustment of values in contracts and all mercantile transactions. This Dr. Linderman contends could not be done, under the most favorable circumstances, without injustice and loss to a great many persons, and a general confusion in all monetary matters. He further states that most of our business, in exchange and in the export of bullion and coin, is with Great Britain: and that, in view of the fact that the British Government has persistently refused hitherto to alter its monetary system, it is unwise and unnecessary for us to do so. There is certainly much force in this objection, and it is of much more importance that we should assimilate our coinage with that of Great Britain than with any other country. An effort is now being made to establish the French franc as the standard of value, and it is in favor of this scheme that the franc has already been adopted by several nations. The United States and Great Britain, however, are the great commercial nations, and in a matter of this kind their convenience will have to be consulted in a large degree. Although it professes to be so, the French franc is not more of a scientific measure of value than the American dollar or the British pound, and is, therefore, on its own account entitled to no more respect. In arranging a system of international coinage, however, every nation must expect to yield something, and before any arrangement is arrived at, some standard of certain scientific value must be determined upon. The objection of Dr. Linderman that each nation would continue to reckon by its present unit of account is not one of very great moment, and his suggestion of an identical money of account to be agreed upon by the different nations, with international coin to represent it, would scarcely work in practice, unless indeed it were understood as being the first step towards a complete and perfect system of international coinage.

The time has scarcely arrived yet for such a great improvement as an international coinage to be adopted, but it is proper that the subject should be discussed in order that its merits be well understood, and that the public mind may be prepared for the change when it shall be decided upon.

MORE INDIAN TROUBLES. THE letter recently written to the Secretary of the Indian Commission by General Sanbern, one of the Peace Commissioners of 1868, throws considerable light upon the complicated relations of the Government with the Western bands of warlike Sioux, and at the same time exposes the difficulty of maintaining peaceful relations of any kind with these tribes. According to General Sanborn's statement, the hostile Indians, after acquiescing for ten years in the treaty of 1851, and receiving during that period all its stipulated benefits, began a relentless war in 1861 because they were originally dissatisfied with the treaty as amended, and determined from the outset to disregard it as soon as the Government ceased to grant large annual annuities. This is a fair specimen of the policy of the savages in all their negotiations. They keep faith so long as they are restrained by interest or compulsion, but not one instant longer, and when they wage war it is as robbers and murderers and not as soldiers. The alternative suggested is new treaties, which in turn will only be made to be broken, or wars which, according to General Sanborn's representation, will require the employment of from 20,000 to 40,000 soldiers, at an annual expense of \$50,000,000, and all this to keep in check 12,000 savages. In the midst of this dilemma great opposition is evinced to wage war against the Indians even when war is acknowledged to be necessary. And the philosophy of the old treatment of the Indian question by those who have controlled it may be summed up in the problem of seum the works of art belonging to them, it may be

ascertaining how the largest sum of money can be extracted from the national treasury with the least possible service to either the settlers or the aborigines. Indian troubles of some kind are joyfully hailed by many of the Western adventurers as a pretext for large expenditures, and they are never weary of devising plans whereby these expenditures may be necessitated. Civilization, as it is illustrated on the frontier, is necessarily death to the Indian, and the chief practical difference between his immediate and gradual destruction consists in the fact that the latter costs immense sums of money and many lives of white men, while the former brings to a speedy end what is at best a series of revolting crimes. It is time that the nation said "you must" to the savages. It should either drive them to reservations or kill them off as merciless murderers.

A DESPATCH from San Francisco brings to

the Atlantic coast the distressing intelligence

that "Mr. Delong, Minister to Japan, threatens to resign unless Congress makes that mission first-class." We blush to confess that we are ignorant of any remarkable services which this indispensable diplomatist has heretofore rendered to the country, and that we have never heard of the special qualifications he presumably possesses. In our unenlightened state we would be prompted to advise Mr. Delong to note the injunction given in the song to his popular relative, Miss Lucy Long, and to take time for mature reflection before he resigns an office that may be far beyond his deserts. But it may be, after all, that he is the only man in the country who has thoroughly mastered the art of Japanning the Japs in good style, and if this be indeed true, what a terrible tax it would be upon his patriotism to ask him to waste his sweetness on the land of hari-kari for the paltry compensation of \$7500 per annum, and outfit, in gold, when, by a bold stroke, he might have this compensation increased to \$12,000! The idea of this great nation wronging such an ornamental representative as Delong out of the extra \$4500 is really too dreadful! We do not wonder that he chafes with indignation at the thought, and if Congress does not instantly bend itself beneath his fearful threat, we have no right to expect that we can enjoy the high honor of having this great man prostrating himself at the feet of the Tycoon, and in such a dire dilemma what is to become of the Star-spangled Banner and Yankee Doodle?

A CABLE DESPATCH from Copenhagen states that General R. Rasloff, the Danish Minister of War, "has tendered his resignation, in consequence of the failure of the treaty for the sale of St. Thomas to the United States." This shocking occurrence would have been prevented if the American people had agreed to pay ten millions of dollars for a rocky little island that is not worth a tithe of that sum. If American tax-payers had been made to writhe a little more sharply than usual, the gallant leader of the noble army of Denmark would not have been obliged to bid farewell to the plumed troop, etc. Some men, in Rasloff's place, might have consoled themselves under the circumstances with the glorious privilege of still ruling the magnificent domain of St. Thomss, but he had a spirit far too noble to content himself with such a gratification, and now the world must sadly note the disappearance of this great man of arms, with the consciousness that he retires from office solely on account of the determination of the American Senate to be merciful to their constituents.

THE FINE ARTS.

ART GOSSIP. The determination of the Directors of the Academy

of Fine Arts not to hold a spring exhibition this year is on many accounts to be regretted, but on the whole we consider it as an indication that the institution is preparing to abandon its do-nothing policy, and make a fresh start with the intention, if possible, of catching up with the age. During a number of years past the exhibitions of the Academy grew rapidly worse and worse, and the policy pursued by the directors more than ever alienated from them the artists of Philadelphia, until last spring the result of the peculiar system of management that has characterized the institution was a dead failure. The exhibition was the worst that had been given for years. Many of the best native artists either refused point blank to send their pictures, or else quietly withheld them, and the public showed how little interest they felt by declining to invest their funds to see the show. It was a wise thing, therefore, not to brave criticism by another poor display which would be chiefly remarkable for the absence of American works; and, as during the past winter numerous improvements have been made in the schools of the Academy under the direction of Professor Schussele, we are disposed to have some hopes for the institution yet. The fact is, however, that the Academy is established upon a radically wrong basis; and it never can become such a school of art as will do credit to the city or country until measures are taken to secure the active co-operation and sympathy of the artists. The schools are the strong points of the Academy, and that the energies of the institution are devoted to increasing their facilities is a healthy sign Scarcely a beginning, however, has yet been made; and from present appearances both Boston and New York are likely to have first-class art institutions established in their midst while we are

thinking about it. Boston already has a great free library that is the pride of its own citizens and the envy of others, and with an energy and appreciation of the importance of cultivating a taste for the fine arts that are entitled to the heartiest commendation, Boston is about to establish a Museum of the Fine Arts that will leave both New York and Philad siphia far behind in the race unless they make more rapid advances in the way of art culture than they are doing at present. In this connection the following description of the object, aim, and prospects of this institution, which was incorporated on February 5,

1870, may not be uninteresting :-The objects of the Museum of Fine Arts are: First. To make available to the public and to students such art collections already existing in the neighborhood as the proprietors of such collections may see fit to deposit in a suitable building, to be arranged for the purpose, under such general provisions as to the custody and exhibition thereof as shall be agreed upon, with the sole view to their shall be agreed upon, with the sole view to their greatest public usefulness. Second. To form in this way the nucleus of what may hereafter become, through the liberality of entightened friends of art, a representative Museum of the Fine Arts, in all their branches, and in all their technical applications. Third. To provide opportunities and means for giving instruction in drawing, palating, modeling, and designing, with their industrial applications, through lectures, practical schools, and a special library.

As it is understood that Harvard University, the Boston Athensum, and other public bedies repre-

will centain the following collections:

1. A collection of mediaval armor, carved furniture, and majolica, made by the late T. Bigelow Lawrence, Esq., and bequeathed to the Boston Atheneum. Mrs. Lawrence generously proposes to decorate at her own expense the portion of the building to be devoted to this collection.

2. The precious collection of engravings, by the most eminent Italian, Dutch, and German masters, made by the late Francis C. Gray, Esq., and devised by him to the University at Cambridge. This collection is one which any European city would be proud to possessa. . The pictures and casts belonging to the Boston

4. Such part of the collection of engravings made by Cardinal Tosti, and given by T. G. Appleton, Esq., to the Boston Public Library, as Mr. Appleton and the Trustees of that institution may deem it ad-

visable to deposit in the museum.

5. Such works of art as individuals may feel disposed to give to the museum, or to deposit there for

a longer or aborter period.

6. A commencement, at least, of what is intended ultimately to become a comprehensive gallery of reproductions, through plaster casts of the many treasures of antique and medieval art, and of photographs of original drawings by the most renowned artists of all periods, now accessible at small cost.

Philadelphia has a better nucleus for a great art institution than any city in the United States, and it is not to the credit of those who profess to represent the culture and artistic taste of this city that some energetic steps are not taken to excite a public interest in this subject and to secure the estaolishment of an art school and museum that we can

Speaking of the Academy of Fine Arts reminds us that T. Buchanan Read's picture of "Sheridan's Ride" still continues to be an attraction there. It is visited by crowds of people every day, and the collection of the Academy through the instrumentality of this work has been seen by a greater number of persons than at any single period since the foundation of the institution. As an additional attraction Mr. Pugh has engaged the distinguished tragedian J. B. Roberts, Esq., to read the poem which the picture illustrates twice each day during the present week. The abilities of Mr. Roberts as an elocutionist are so well known that they need no commendation, and it will add greatly to the interest of the picture to hear him read the spirited lines of the artist-poet.

Among those who visited the Academy for the purpose of inspecting this picture was General Sheridan himself, when he was in the city a few days ago. The General was anxious to see whether justice had been done him, so he bought his ticket, walked in, and although the galleries were quite full of ladies and gentlemen at the time, and the General passed full fifteen minutes gazing at his counterfeit presentment, he was not recognized by a soul in the place until, in passing out, he was invited to purchase a chromo, when he astonished the vendor of those wonderful works of art by saying that, as he was the owner of the horse, he would not invest at present. Then before the astonished youth could recover his presence of mind Sheridan had vanished, and was seen in those regions no more. The laugh case is supposed to be against the artist; but Manager Pugh, who is justly indignant, has taken his revenge by discharging the ticket seller and the chromo agent. He was himself absent at the time dictating Senator Revels' lecture to his amanuensis, and he earnestly protests that, had he been present, such a mishap could not have occurred, but that he would have played off "Little Phii" as the great card of the season by engaging him at an enormous salary to deliver a descriptive lecture and read the poem twice a day for the next three months-an employment which Mr. Pugh rightly thinks would be much more enjoyable during the warm weather than hunting the Indians out on the plains. When a man has a good many irons in the fire, however, some of them are apt to get hot in the handle, and such accidents as that related above will happen to the best regulated managers sometimes.

Among the young Philadelphia artists who have yet to achieve fame and fortune, but who give promise that ere many years they will do something that will compel the admiration and applause of the public, may be mentioned the sculptor Howard Roberts, This centleman returned about nine months ago from Paris, where he had been studying for several years, oringing with him several specimens of his especially, a bust in marble of an Italian peasant girl, was a charming performance, both as regards conception and execution. During the past winter Mr. Roberts has been industriously at work. In addition to one or two portraits, he has produced several ideal busts that are distinguished by many fine qualities of style. One of these, a very beautiful female head, is now being put in marble, and it is hoped that it will ere long be ready for exhibition. There is something particularly attractive in the thoughtful expression, and in the finely modelled but slightly irregular features of the face in this work. It has character, a quality that many modern performances in this line entirely lack, and it is at once an agreeable departure from the severity of the antique and the extravagances in which many modern sculptors indulge in works of this class. The arrangement of the hair and the lace that is thrown loosely over the shoulders and bosom are tasteful and artistic, and when considered as one of the first efforts of a young the bust is not only excellent in itself, but it is entitled to warm praise for the promise it holds forth for even better things in the future. Another work of merit is a female head crowned with ivy, and the sculptor is now engaged in modelling a full-length figure of Venus standing on a shell. This is not sufficiently far advanced to warrant criticism, but the outlines are graceful, and it looks as though it would be a success. The chief characteristic of Mr. Roberts' style is refinement, and this will commend his productions greatly to those who have taste but perhaps little knowledge of art. He is enthusiastic and industrious, and he has received his training in the best schools. From such an artist much is to be expected.

Mr. P. F. Rothermel is working with energy on his great picture of the "Battle of Gettysburg," and he hopes to complete it within a few months. This picture will be a magnificent piece of color, and it is to be hoped that it will be extensively exhibited in this and other cities before it is finally placed in the State Capitol. As the work is yet under the artist's hand, the present is not the time to discuss its merits, and we must therefore wait patiently until the proper moment arrives for noticing it as it deserves.

Mr. D. R. Knight, like many other of our artists, has sent all his finished pictures to the New York exhibition, where we hope that they will receive proper notice at the hands of the public and critics. Since the completion of his fine portrait of General Meade, Mr. Knight has been principally engaged upon a Shakespearian subject, which he is elaborating with his beat skill.

A fine example from the easel of Mr. Joseph John, the late curator of the Academy of Fine Arts, is now on exhibition at Earles' galleries. It is entitled "The Guardian Angel," and is at once the largest and the best picture that this artist has yet produced. Mr. John makes a specialty of this class of subjects, and his works are distinguished by a poetical feeling and religious sentiment that will recommend them to the public, independently of their artistic merits. "The Guardian Angel" represents a bright-faced little boy walking over a rocky path in pursuit of some object, while behind him is the stately figure of his guardian angel, who directs his steps and keeps him from the pitfalls that lie along his path. There is something exceedingly spiritual in the appearance of the angel that calls to mind some of the exquisite descriptions of Dante. Mr. John is a delicate and poetical rather than a strong painter, and a want of strength is the chief fault of this picture, at least of portions of it. Its merits, however, are so many and so great that a

possible defect like this can easily be overlooked. Mr. T. J. Fennimore, whose "Mount Washington" was one of the attractions of the last Academy exhibiton, has now in his studio a number of completed works which he will shortly place on exhibition in some of the Chesnut street galleries and windows. This artist paints a class of subjects that certainly ought to be popular in this city if not elsewhere. Nearly all the pictures now on his hands are views on the Schuvlkill and Wissahickon and about Fair-

expected that, when first opened to the public, it mount Park, and several of them are direct tran-will contain the following collections: scripts from nature, having been painted on the spots they represent. There are in the neighborhood of this city innumerable lovely views that tempt the artist, and by no one have been explored more thoroughly than by Mr. Fennimore. This artist received his education from nature herself, and he has formed his style by a conscientious endeavor to transfer to his canvas faithful copies of exactly what he sees worthy of notice in his rambies. Mr. Fennimore's style of coloring has many charming qualities, and there are few artists who can paint the delicate tinta of an afternoon sky better than he. As careful studies of nature in contradistinction to studio pictures, executed from memory and sketches, the performances of Mr. Fennimore are entitled to particular mention.

Most of the artists we have mentioned in this article are young men who have extensive reputations still to make. They have all done work that has won the commendation of judicious friends of art, and they ought to receive that encouragement here that will prevent them from following the example of some others by abandoning Philadelphia for New York, or other places where buyers are more plenty and more free with their money. The fature of art in this city depends upon young men, and a little judgment and liberality on the part of those who profess to have an interest in the matter will go a great ways in making Philadelphia a desirable place of residence, for artists who rightly think that in the present state of civilization in this country they have some claims upon the regards of the wealthy, who have the means to give a substantial encouragement to their efforts. Artists, as a rule, do not look upon the accumulation of dollars and cents as the chief end of existence, and on that account, if no other, they should be dealt with by moneyed men in a liberal spirit, and not be compelled to seek for patrons, and to hazgle over the prices of their works as if they were groceries and dry goods.

COMPLIMENTARY .- "Whenever," says the New York Tomes, "any important news is received during the daytime, which requires to be written up, the Philadelphia Evening Telegraph is pretty certain to do it, and pretty certain to do it well.

> SPECIAL NOTICES. For additional Special Notices see the Inside Pages,

MOYAMENSING HOSE COMPANY,

No. 27.

SPECIAL NOTICE.

In consequence of the inclement state of the weather at present, and desirous of affording the necessary protection and shelter to our guests, the management beg leave to announce that they have an Awning erected covering the entire front of the Academy; also, the pavement will be carpeted from the curbstone reaching into the lobby.

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S. SIXTH Street, on THURSOAY, the 5th day of May
next, at 10 o'clock A. M., for the purpose of organizing
said Bank and electing officers and directors.

OHARLES A. MILLER,
R. D. BAROLAY,
J. B. WALKER.

CAMDEN AND AMBOY RAILROAD
AND TRANSPORTATION COMPANY.
OFFICE, TRESTON, N. J., April 11, 1870
The Annual Meeting of the Stockholders of the Camden
and Am's oy Railroad and Transportation Company will be
head in Trenica, Now Jersey, at the Company's Office, on
TUFSDAY, tae 10th or May, 1870, at 12 o clock M., for the ction of seven Directors to serve for the ensuing year.
SAMUEL J. BAYARD,
16 tMy9 Secretary C. & A. R. R. & T. Co.

4 16 tMy9 GOOD SPRING RAILROAD COMPANY OFFICE, No. 22' S. FOURTH Street.

PHILADELPHIA, April 11, 1870.

The Annual Meeting of the Stockholders of this Compony, and an election for President and six Manasers, will take place at the Office of the Company on MONDAY, the 2d day of May next, at 115 o'clock A. M.

ALBERT FORTER, Secretary.

NORTHERN LIBERTIES AND PENN TOWNSHIP R. R. CO., Office No. 227 S. PHILADELPHIA, April 11, 1870.

The annual meeting of the Stockholders of this Company and an election for officers to serve for the cusuing year, and until others shall be elected, will be held at the office of the Companyon MONDAY, the 3d day of May cext, at 11 o'clock A. M.

ALBERT FOSTER, Secretary.

SCHUYLKILL AND SUSQUEHANNA RAILROAD COMPANY, Office, No. 227 S. The annual meeting of the Stockholders of this Company and an election for President and six Managers will take place at the office of the Company on MONDAY, the 2d day of May next, at 12 o'clock M.

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SPECIAL NOTICES.

"PUT MONEY IN THY PURSE."—A
Lecture on the above subject, by Rev. H. M. GALLAHER, Pastor of the First Saptist Church, Brooklyn,
N. Y., at the TABERNACIR BAPTIST CHURCH,
CHESNUT Birsct, west of Eighteenth, on MONDAY
EVENING, April 25, 1870, at 8 o'clock, in aid of the mission work of the young people of the church. Tickets, 50
cents, at the Plano Rooms of J. E. Gould, No. 223 Chesnut
street, and at No. 530 Arch street.

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